

# SUMMIT REUNION

1992



MILT HINTON • DICK HYMAN • BOB WILBER • KENNY DAVERN • BUCKY PIZZARELLI  
• BOBBY ROSENGARDEN AND SPECIAL GUEST, FLIP PHILLIPS •



Summit Reunion on Olympic Deck, AFT, S/S Norway

## SUMMIT REUNION 1992

1. Oh! Lady Be Good (Gershwin-Gershwin) 7:37
2. Apex Blues (Noone-Williams) 11:17
3. Love Theme from Picnic/Moonglow  
(Hudson-DeLange-Mills) 6:04
4. I'm Sorry Dear (Weeks-Tobias-Scott) 5:57
5. Love Me Or Leave Me (Donaldson-Kahn) 9:44
6. New Orleans (Carmichael) 6:16
7. Chinatown (Jerome-Schwartz) 7:15
8. Solitude (Ellington-DeLange-Mills) 6:19\*
9. My Blue Heaven (Donaldson-Whiting) 4:53\*
10. My Mother's Eyes (Baer-Gilbert) 5:21\*

Kenny Davern, clarinet;  
 Bob Wilber, clarinet, soprano & alto saxophone;  
 Flip Phillips, tenor saxophone\*;  
 Dick Hyman, piano;  
 Bucky Pizzarelli, guitar; Milt Hinton, bass;  
 Bobby Rosengarden, drums.

Recorded 27, 28 October 1992 aboard the  
 S/S Norway, anchored off St. Thomas and  
 St. Maarten.

Produced By: Hank O'Neal and Andrew Sordoni

Recording: Jon Bates/Downtown Sound Remote; assistant engineers, Craig Lanoye and Jodi Cramer

Mixing and Digital Mastering: Jon Bates/Mix Masters

Cover Design and Photography: Rollo Phlecks

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COMPACT  
**disc**  
 DIGITAL AUDIO



TT:71:20





Milt takes a question at *Meet the Stars*

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Summit Reunion in the S/S Norway's North Cape Lounge

## PRODUCER'S NOTES

In the 1970's it was hard enough to assemble the various musicians who made up **Soprano Summit**. Twenty years later it is almost impossible to gather together the men who make up **Summit Reunion**. In the 1990's there are simply insufficient venues with sufficient budgets to keep an all star ensemble like it together for more than a day or two at a time. As the business of jazz has evolved, there are fewer and fewer clubs in the United States which might offer steady work to such a group and more and more one-shot concerts, festivals and jazz parties which are inclined to hire a few of the individuals in the group as soloists and combine them with other performers. At any given time these six guys might be on six different continents.

In 1992, all six original members of the first recorded incarnation of **Soprano Summit** were assembled for a week of music making aboard the S/S Norway during the **Tenth Annual Floating Jazz Festival**. They were going to be together not for just a day, but an entire week; probably the longest time they'd ever been together in one location. It seemed to me that some

effort should be made to record this wonderful but increasingly illusive group while they were aboard the ship.

**Summit Reunion** was scheduled to perform on four evenings, and since we anticipated the group would be a very popular attraction, it was slated to play in the North Cape Lounge, the largest club venue on the ship. We did some experimental live recording in that room but found it was not satisfactory so we decided to use the live performances as simply "rehearsals" for new material and to record it later in Club Internationale, a room with much better acoustics. The only problem with "Club I" was it is in the aft portion of the ship, above the S/S Norway's two giant propellers. We solved this problem by recording while we were at anchor, off St. Thomas and St. Maarten. Since we were in port, the majority of the ship's passengers were ashore buying trinkets, giving us a modest amount of privacy for the task at hand.

We recorded on two afternoons and the six guys, plus Flip Phillips on three tracks, produced some extraordinary music. The relaxed atmosphere on the ship led to some wonderful extended performances, notably *Apex Blues* and *Love Me or Leave Me*. One of my hopes going into the session was to find a vehicle for Kenny and Bob and the rest of the guys to just keep building on as they did on the lengthy *St. Louis Blues* which appeared on CR(D) 311. It was the longest track I'd ever known them to record. It still is. Jimmy Noone's *Apex Blues*, Kenny's call, certainly proved to be the one but it is *four seconds* shorter. It will, however, probably excite just as many listeners.

To me, the best aspect of this CD is that all of the selections are fairly lengthy. The average song lasts over seven minutes. This gives everyone, particularly the two (or three) horns ample opportunity to stretch out, feed off one another and produce very exciting music. When Kenny and Bob get one of their special grooves going it is unlike anything being played today (or yesterday) and for it to work at its best the band needs time. Please note I said *the band* needs time; this is a six piece ensemble, one which is remarkably coherent, not just a couple of horns in front of a rhythm section. This is why it is so important to have all six members of the group together.

If there is a down side to recording during the **Floating Jazz Festival** it is we don't have Rudy Van Gelder's recording studio at sea. No, this one doesn't sound as good as the job Rudy did on CR(D) 311 but, then again, almost no one can approach his sound on dry land. But, have no fear, the odds are very good the six guys will all assemble at Rudy's for a studio recording. **Summit Reunion 1994** will probably happen in December; we just need one person to rearrange his schedule on one day. Stay tuned for further announcements.





IF YOU'VE ENJOYED *SUMMIT REUNION 1992* MIGHT WE SUGGEST . . .

- CR(D) 148 Soprano Summit (Special Two-CD Set)
- CR(D) 311 Summit Reunion
- CR(D) 314 *The Claw* with Flip Phillips
- CR(D) 321 *Try A Little Tenderness* with Flip Phillips

# HI CAROLINA ROSCURE

SUMMIT REUNION 1992

CR(D) 324  
STEREO  
TT 1:11:20

CR(D) 324  
STEREO

COMPACT  
disc  
DIGITAL AUDIO  
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